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same origin as *bac.* I would suggest the Latin substantive *baxa* (or *baxea*),[1] which signified a sandal worn on the stage by comic actors. For the development of meaning it is interesting to compare *botte* (*a.* chaussure; *b.* tonneau). See SCHELER under *butte*, 2.

IV. The form *apprentif.*

SCHELER assigns the earliest appearance of this form to the sixteenth century. It would seem however to occur in the thirteenth century 'Berte,' published by SCHELER himself (v. 13).[2]

V. In Illustration of Dante, Inferno I, 30.

Sì che il piè fermo sempre era il più basso.

This verse finds a parallel in ARIOSTO 'Orl. Fur.' xxviii, 63.

Fa lunghi i passi e *sempre in quel di dietro*
Tutto si ferma, e l'altro par che muova
A guisa che di dar tema nel vetro.

I do not know whether the two passages have already been confronted. The comparison would in any case support the explanation of WITTE: "Der ruhende Fuss stand bei jedem Schritte niedriger als die Stelle auf welche der vorschreitende zu stehen kam."

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"SONG TO WINIFREDA" AND ITS AUTHOR.

IN reading, several years ago, vol. xxviii of SANFORD'S 'British Poets,' published in 1819, I was struck by the remarkable correspondence, in thought, word, and rime, of the following stanza, to a half-stanza of TENNYSON'S "Lady Clara Vere de Vere":

"What tho' no grants of royal donors
With pompous titles grace our *blood*;
We'll shine in more substantial honors,
And to be noble we'll be good."

Every reader will at once recall the familiar lines,

"Howe'er it be, it seems to me
'Tis only noble to be good:
Kind hearts are more than coronets
And simple faith than Norman *blood.*"

It is more than probable that TENNYSON is here, whether consciously or not, indebted to the author of the preceding stanza, which is the second in an old poem called a "Song to Winifreda," or sometimes simply "Winifreda."

But the authorship of this song, and not TENNYSON'S indebtedness, is what I would here call attention to.

In the edition of the 'British Poets' above referred to, the "Song to Winifreda" is given among the poems of JOHN GILBERT COOPER, who lived from 1723 to 1769, was a sympathizer with the Shaftesbury school of thinkers, a sworn enemy of WARBURTON, and a servile admirer of AKENSIDE. SANFORD adds, also under COOPER'S name, "A Father's Advice to his Son: An Elegy in Imitation of the Old Song to Winifreda," a title which ought at least to have suggested a doubt in the mind of SANFORD and his predecessors, as to the authorship of the "Song to Winifreda," for, had COOPER written this song, he would surely never have referred to it as an "Old Song."

THOMAS CAMPBELL, however, in his 'Specimens of the British Poets' (1819), vol. vi, 93, after a brief sketch of COOPER'S life, quotes the song as undoubtedly written by COOPER.

RITSON, in his 'English Anthology' (1794), vol. ii, 126, gives under COOPER'S name the "Elegy in Imitation of the Old Song to Winifreda," but neither cites nor discusses the song itself.

ANDERSON breaks the monotony at last by the following meagre but accurate statement, found in his 'Works of the British Poets' (1795), vol. x:

> "The admirers of simple and elegant poetry are obliged to Cooper for bringing them acquainted with the Song to Winifreda, inserted in his Letters on Taste."

This statement, though true as far as it goes, is somewhat non-committal, and a hurried reading of it probably led CAMPBELL and SANFORD astray; for ANDERSON places the song among COOPER'S poems, though apparently aware that COOPER was not the author.

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[1] PLAUTUS, Men. ii, 3, 40. The dictionaries also refer to its occurrence in APPULEIUS and TERTULLIAN.

[2] I am relying upon CLÉDAT'S transcription of SCHELER'S text ('Morceaux,' p. 58, l. 7). SCHELER'S edition is not at my disposal.

This volume of 'Letters on Taste'—more accurately 'Letters concerning Taste'—was COOPER's most popular work. Appearing anonymously in 1754, it hastily ran through three editions, wrested a grunt of approval from Dr. JOHNSON, and won such unstinted praise from smaller critics that in 1757 COOPER acknowledged it as his own.

This volume puts at rest the question of COOPER'S relation to the song under discussion. In Letter xiv, to "Leonora," congratulating her upon "the accomplishment of all your own wishes, and those of a man who I believe is as dear to you as yourself," he adds,

> "As it was not then in my power to amuse you with any poetry of my own composition, I shall now take the liberty to send you, without any apology, an old song, wrote above a hundred years ago upon a similar occasion, by the happy bridegroom himself. And tho' this old song has been so little heard of, and as yet introduced into no modern collection, I dare venture to pronounce there is in it more genuine poetry, easy turn of thought, elegance of diction, delicacy of sentiment, tenderness of heart, and natural taste for happiness, than in all the compositions of this sort I ever read in any language."

The song is then given in full. Bishop PERCY, eleven years later, inserts it in his 'Reliques' with the following comment:

> "This beautiful address to conjugal love . . . was, I believe, first printed in a volume of Miscellaneous Poems by several hands, published by David Lewis, 1729. It is there said, how truly I know not, to be a translation from the ancient British language."

Rev. GEO. GILFILLAN, in his edition of the 'Reliques' (1858) i, 260, prefaces the song as follows:

> "There are one or two claimants for the authorship of this exquisite song, such as one J. G. Cooper and Geo. Alexander Stevens, but the song appeared while the former of these was a child and the other a youth."

GILFILLAN simply accepts PERCY's date, 1726, as correct, but does not investigate the subject.

Had the poem been found in PERCY's Folio MS., light would probably have been thrown on it in the masterly revision of HALES and FURNIVALL; but such was not the case.

The original authorship is still an open question, but if we accept the statements of COOPER and PERCY, it is clear, (1) that the the song, though written in the first half of the seventeenth century, was not printed till 1726; (2) that this publication of 1726 did not avail to give it general publicity; (3) that this general publicity was first won for it by COOPER in 1754; (4) that, though latterly attributed to COOPER, he was never a "claimant for its authorship," as GILFILLAN would have him. This is shown not only by his express disclaimer in the letter cited, but by the title of his Elegy.

Whether COOPER first saw the song in LEWIS's collection (1726), or whether PERCY first saw it in COOPER's letters (1754), "doth not yet appear"; but both conjectures are plausible.

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THE THREE RONDEAUX OF SIR THOMAS WYATT.

As is well known to students of earlier English poetry, Sir THOMAS WYATT composed nine poems which have come down to us classed as rondeaux. It is equally well known that but three of these nine poems found their way into that collection of miscellaneous poetry published in 1557 under the title of 'Tottle's Miscellany'—this miscellany forming a partial first edition of WYATT's poetry along with certain poems by HENRY HOWARD, Earl of Surrey, and other compositions by unknown authors. These three poems which did appear in TOTTEL's collections were curiously disguised in form. Apparently they had fallen into the hands of some person —possibly the editor—ignorant of their appropriate peculiarity of verse arrangement, who had set himself straightway to reduce the unfamiliar rondeau form to a certain semblance of the sonnet type, which he evidently thought preferable, if not intended. The result is a curious anomaly corresponding to no standard of verse arrangement to be found in WYATT's poetry or elsewhere.

The text of these rondeaux as given by Dr. NOTT in his notable edition of the poet, London, 1815, based upon the reading of the Harington MS. No. (1), presumably WYATT's own MS.,* differs materially from TOTTEL's

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*For a more complete discussion of these texts, see the monograph: 'Sir Thomas Wyatt and his Poems;' D. C. Heath & Co., Boston, 1889.